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THE OPEN UNIVERSITY OF RESEARCH

The Open University of Research is a programme of regular lectures, seminars, and workshops held at the Grotowski Institute since 2010. In the 2010/2011 season, we held the following series: 'Performatyka i inne tańce' (Performance Studies and Other Dances) and in the 2011/2012 season 'Przedstawienia kultur, kultury przedstawień: Indie' (Performances of Cultures, Cultures of Performance: India). The programme also included series of seminars and lectures by Polish (Agata Adamiecka, Łucja Iwanczewska, Małgorzata Leyko, Grzegorz Niziołek, Krzysztof Rutkowski) and international scholars (Jana Pilátová, Freddie Rokem, Maria Shevtsova, Ian Watson, Phillip Zarrilli).

Summer Seminars

The Grotowski Institute ● Wrocław

17–28
September
2012

Summer Seminars, which seeks both to summarise the previous academic year and open a new one, is a two-week programme of lectures and workshops in English. It is aimed at all interested participants from around the world who want to work with renowned scholars, expand their knowledge of theatre and performance, and develop their skills of critical analysis of contemporary culture. It will also be of interest to those who wish to study the tradition and the present of Polish theatre, especially the work of Jerzy Grotowski.

THE SEMINARS WILL INCLUDE:

Professor **Jon McKenzie**
(University of Wisconsin-Madison)

SEMINARS **SeminarLab in Smart Media**
(17–21 September)

Professor **Jean-Marie Pradier**
(Université Paris 8)

SEMINARS **Ethnoscenology: New Trends in Interdisciplinary Approaches to Organized Human Performing Practices (OHPP)**
(24–28 September)

Professor **Dariusz Kosiński**
(Jagiellonian University; the Grotowski Institute)

LECTURES **Jerzy Grotowski: Wandering towards a Primal Temptation**
(17–21 September)

Joanna Warsza
(curator of performative projects)
WORKSHOP **How to Do Things with Art**
(25–26 September)

Alongside these four series, we will present a number of closed screenings of documentary footage of the work of Jerzy Grotowski and his Laboratory Theatre and of the most important phenomena in contemporary Polish theatre. Time permitting, project participants will also have the opportunity to conduct their own research utilizing materials from the Grotowski Institute's Archive.

Summer Seminars are designed for a closed group of up to 20 participants selected through an application process. The price of a two-week session is €350 (€200 for Central and Eastern European participants). The price covers the cost of the programme and coffee breaks; it does not cover accommodation or meals. We offer assistance in finding accommodation if needed.

Please send your application by **15 July 2012**

to fsylwia@grotowski-institute.art.pl.

The application should include the following basic information: name, age, place of residence, telephone number, place of study/work and research interests.

Participants will be informed of **acceptance by 20 July 2012** and we kindly request **payment** by those accepted onto the programme **by 1 September**.

PROGRAMME CO-ORDINATORS: Dariusz Kosiński, Sylwia Fiałkiewicz
CONTACT: Sylwia Fiałkiewicz, fsylwia@grotowski-institute.art.pl

FOR MORE INFORMATION LOOK AT
www.grotowski-institute.art.pl



INSTYTUT

THE GROTOWSKI INSTITUTE IM. JERZEGO GROTOWSKIEGO

THE GROTOWSKI INSTITUTE IN WROCLAW IS A CITY INSTITUTION THAT COMBINES ARTISTIC AND RESEARCH PROJECTS WHICH CORRESPOND TO THE CHALLENGES LAID DOWN BY JERZY GROTOWSKI'S CREATIVE PRACTICE.

Prof. Jon McKenzie

SeminarLab in Smart Media

17–21 September 2012

The seminarlab workshop focuses on 'smart media' or emerging genres of scholarly communication, such as digital storytelling, theory comix, podcasts, Pecha Kucha, and interactive installations. We approach smart media from two perspectives: 1) exploring their historical and theoretical relation to twentieth and twenty-first century experimental texts by such thinkers as Barthes, Benjamin, Deleuze/Guattari, Doxiadis/Papadimitriou, DuPlessis, Hofstadter, Hayles, Latour, Mandelbrot, McLuhan, and Ronell, and 2) experimenting with their aesthetic and technical connections to contemporary information design.

Seminarlabs mix traditional seminar discussion with studio-based lab sessions. Honing analytic and practical skills, students work both individually and collaboratively, studying and producing smart media projects based on their own research, as well as materials and issues raised in class. In the Smart Media workshop, we focus on experience design, information design, and information architecture, as well as principles of design thinking. Also incorporated are design theory and artistic activist readings by Applebaum, Critical Art Ensemble, Crimp, McCandless, Pine and Gilmore, Tufte and Wurman.

Workshops commonly involve a mix of design projects and exercises. Students often collaboratively research and produce a multimedia proposal for an interactive installation of experimental theory. In other instances, students produce individual multimedia proposals for a similar project of their own choice (e.g., translate a performance or seminar paper into a smart media campaign). In all cases, students produce smart media for diverse venues and audiences.

To participate in this seminar, students are requested to bring their laptops with some imaging and presentation software (e.g., Photoshop, iMovie/Vegas, PowerPoint/Keynote).

OPEN LECTURE: Smart Media and Performative Scholarship ▶ Friday 21 September 2012, 6pm.

This lecture-performance explores the relation of performative scholarship and 'smart media' and emerging digital forms of scholarly communication, such as TED talks and theory comix. I will both describe and demonstrate experiments in 'post-ideational' thought, attempts to think in ways alongside or other than ideas and concepts. Examples range from textual experiments by twentieth century philosophers to the marketing of 'serious' video games to the recent 'shifts' or performative scholarship events staged by Performance Studies International in Zagreb, Amsterdam, and Leeds.

Jon McKenzie is Professor of English and Director of DesignLab at the University of Wisconsin-Madison. He is the author of *Perform or Else: From Discipline to Performance* (Routledge, 2001), which has appeared in Polish as *Performuj albo... Od dyscypliny do performansu*, and of such articles as 'Global Feeling: (Almost) All You Need is Love,' 'Abu Ghraib and the Society of the Spectacle of the Scaffold', and 'The Sociopoetics of Interface Design.' He is also co-editor of *Contesting Performance: Global Sites of Research* (Palgrave Macmillan, 2010), which focuses on performance research around the world.

McKenzie's work combines theory, design, and experimental production. He connects cultural, technological, and organizational performance paradigms and argues that performativity operates through iterative networks both global and local, normative and mutational. McKenzie worked in New York's Silicon Alley in the 1990s as an information architect and has since developed courses in experience design, performative scholarship, and electronic civil disobedience. Since arriving in Madison in 2007, he has coordinated the Digital Humanities Initiative, a network of faculty, librarians, and technologists. He is currently conducting a series of experiments in post-ideational media.

Prof. Dariusz Kosiński

Jerzy Grotowski: Wandering towards a Primal Temptation

17–21 September 2012

The purpose of the lectures is the synthetic, yet wide-ranging, presentation of the creative path of Jerzy Grotowski. Grotowski's research was primarily within the performing arts, and its results contributed to revolutionary changes in the field, but its aim was not theatre and art as such. Dariusz Kosiński will present core sources of this research, linked to the Polish tradition, and to the recognised phases of Grotowski's trajectory: from his first productions through 'poor theatre' and paratheatre, to personal explorations revealed and conducted in the last decades of his life. The lectures will be extensively illustrated with photographs and film footage from the Grotowski Institute's Archive.

Monday

17 SEPTEMBER **Polish Tradition**

An outline of the unique Polish cultural and theatre tradition that informed Jerzy Grotowski's research and which he often referenced (Adam Mickiewicz, Juliusz Słowacki, Stanisław Wyspiański, Reduta)

Tuesday

18 SEPTEMBER **Grotowski's Forgotten Theatre**

Jerzy Grotowski's early theatrical and extra-theatrical experiences. First productions and their ideological underpinnings. Research conducted within the Theatre of the 13 Rows between 1959 and 1962

Wednesday

19 SEPTEMBER **Towards a Poor Theatre**

The actor as the central figure of Grotowski's theatre. Working on the actor's 'total act', from *The Tragical History of Doctor Faustus* to *Apocalypsis cum Figuris*

Thursday

20 SEPTEMBER **Vast Aerial Expenses**

Grotowski's research between 1970 and 1982. The paratheatrical phase and Theatre of Sources

Friday

21 SEPTEMBER **Performer's Teacher**

The final phase of Jerzy Grotowski's creative work – research conducted in the United States and Italy. *Action* – Grotowski's last work

Dariusz Kosiński is the Professor in the Department of Performance Studies, in the Faculty of Polish Studies at the Jagiellonian University in Kraków, Poland. At the outset of his career he focused on the history and theory of acting practices in the nineteenth century, which he explored in three monographs. In recent years he has investigated the uniqueness of the Polish theatre and performance tradition, culminating in the publication of *Polski teatr przemiany* (The Polish Theatre of Transformation; Wrocław 2007) and *Teatra polskie – historie* (Polish Theatres: Histories; Warsaw, 2010), a synthesis of the history of Polish performing arts (German translation published 2012). He has also published a general introduction to Grotowski's work, entitled *Grotowski. Przewodnik* (Grotowski. A Guide; Wrocław 2009). Together with Ireneusz Guszpit, Kosiński has also prepared collected editions of Juliusz Osterwa's theatre writing, including *Przez teatr – poza teatr* (Through Theatre, Beyond Theatre; Kraków, 2004) and *Antygona, Hamlet, Tobiasz...* (Antigone, Hamlet, Tobias...; Kraków, 2007). He has authored or co-authored a number of books aimed at making academic research accessible to non-specialist audiences. In January 2010 he was appointed research director of the Grotowski Institute. He is the co-editor of the Institute's on-line journal *Performer* and of the online Encyclopedia.Grotowski.

Prof. Jean-Marie Pradier

Ethnoscenology: New Trends in Interdisciplinary Approaches to Organized Human Performing Practices (OHPP)

24–28 September 2012

Ethnoscenology is a new ethnoscience (1995) based on the need to avoid any form of ethnocentrism in the study of performing arts and practices in their cultural, historical, and social contexts. Ethnoscenology is placed in relation to ethnomusicology, performance studies, ethnodrama, theatre ethnology, and theatre anthropology (Eugenio Barba, 1979). The notion of *performative* practice derived from the neologism proposed by Jerzy Grotowski (1997) is a useful conceptual tool for elaborating a general *scenology*. According to this perspective it is necessary to abandon one-dimensional strategies in research, to adopt a transdisciplinary perspective including ethnolinguistics and neuro and cognitive sciences and to build dialogue among opposite views of different scientific expertise and those of the performers themselves.

Jean-Marie Pradier: 'Ethnoscenology: the Flesh is Spirit', [in:] *New Approaches to Theatre Studies and Performance Analysis* (Günter Berghaus ed.), The Colston Symposium, Bristol, Max Niemeyer Verlag, Tübingen, 2001, pp. 61–81

Monday

24 SEPTEMBER Ethnoscenology: History, definition, methodology for research

Tuesday

25 SEPTEMBER Cultural, economic, academic, and personal ethnocentrism. The case of nominal ethnocentrism

Wednesday

26 SEPTEMBER Toward a combined biological/cultural theory of the body in performance. Epigenesis. The cultural imprint. Emotion and knowledge. The concept of techniques of the body (Marcel Mauss, Leroi-Gourhan)

Thursday

27 SEPTEMBER The role of the body in religious practice. Yuasa Yasuo's proposal for an eastern mind-body theory

Friday

28 SEPTEMBER The human being as a visual animal. Case study: the 'Hottentot Venus', Cuvier *versus* François Vaillant

OPEN LECTURE: Jerzy Grotowski: Between Sciences, Art, and Spirituality ▶ Friday 28 September, 6pm.

Jean-Marie Pradier, emeritus professor since September 2009, previously co-Director of the Theatre Department at Paris 8 University, holder of two doctorates: University Doctorate in Psychology (1969) and State Doctorate of Letters, specializing in Theatre Studies (1980). He began teaching at the Institute of Psychology at the University of Toulouse while practising as a theatre professional with an experimental group and in the psychiatric domain in France. Following research in Iraqi Kurdistan, he was dismissed by the Turkish authorities as a result of his work on the Kurdish national liberation movement. During five years working in Uruguay he founded and organized the Teatro Laboratorio de Montevideo, before being appointed to the University of Rabat. A permanent founder member of the International School of Theatre Anthropology (ISTA) since its creation in 1979 by Eugenio Barba, Professor Pradier was one of the guiding lights in the foundation of ethnoscenology (1995), a branch of ethno-aesthetics dedicated to the study of human spectacle and performance practice. He is scientific director of the journal *L'Ethnographie*, author of numerous publications and a member of the Maison des Sciences de l'Homme Paris Nord. He continues his research in the interdisciplinary study of embodiments of the imaginary (of which the performing arts are a subset) and has organized conferences and summer schools on this theme, as well as serving as a visiting professor at several foreign universities.

Among his published works, two in particular focus on ethnoscenology:

- *La scène et la fabrique des corps. Ethnoscénologie du spectacle vivant en Occident, (Ve siècle av. J.-C.–XVIIIe siècle)*, Presses Universitaires de Bordeaux, coll. 'Corps de l'Esprit', 1997
- *Fànic, Fàlic, Fàtic – Vers una teoria neurocultural dels espectacles vius*, Acadèmia Dels Nocturns, Universitat de València, 1998 (200 pages, bibliographie)

Joanna Warsza**How to Do Things with Art**

A workshop based on case studies

25–26 September 2012

Artist-activists have taken a central role across a range of political uprisings in 2011–2012. They have reacted to the deep crisis of democracy, developing new tools of civil disobedience, politics, and basic art. In this two-day workshop/presentation we will look to reflect on the performative forces of art projects in the realm of the real. Is art really able to stop ‘business as usual?’ How does it respond to the liminal political moments of the past two years? What else does it have to offer?

The workshop will be based on a selection of case studies from diverse performative practices – from Occupy Museum in New York questioning the financial and social agendas of American Museums; Pixadores, a Brazilian taggers group doing radical self-advertisement and open class struggle on the streets of São Paulo, theatre technics used in the conflicts between white and Roma communities in right-wing Hungary; to the series of live art projects developed in the derelict communist Stadium in Warsaw – and will be a shared effort to find out how to do things not with words, but with art.

Joanna Warsza is an associate curator of 7 Berlin Biennale and a curator on the cusp of the performing and visual arts. She graduated from the Warsaw Theater Academy and University of Paris 8 dance & performance department. Together with Krzysztof Wodiczko she runs a seminar on conflict, trauma, and art at the Warsaw Higher School for Social Psychology. In 2007 she founded the Laura Palmer Foundation (www.laura-palmer.pl) – a platform for projects in the public realm that examine social and political agendas, such as the invisibility of the Vietnamese community in Warsaw and the heritage of communist architecture (Finissage of the Stadium X 2006–2009), Israeli Youth Delegations to Poland (Spring in Warsaw, A Walk through the Warsaw Ghetto led by Public Movement 2009), and the legacy of post-Soviet architecture in the Caucasus (Frozen Moments, Tbilisi, Georgia 2010).

PROGRAMME

FIRST WEEK ● 17–21 September 2012

MORNING CLASS • SEMINARS

Prof. Jon McKenzie SeminarLab in Smart Media

{Monday to Friday}

AFTERNOON CLASS • LECTURES

Prof. Dariusz Kosiński Jerzy Grotowski: Wandering towards a Primal Temptation

17.09 {Monday}: Polish Tradition

18.09 {Tuesday}: Grotowski's Forgotten Theatre

19.09 {Wednesday}: Towards a Poor Theatre

20.09 {Thursday}: Vast Aerial Expanses

21.09 {Friday}: Performer's Teacher

OPEN LECTURE ▶ 21 September {Friday} 6pm

Prof. Jon McKenzie Smart Media and Performative Scholarship

SECOND WEEK ● 24–28 September 2012

MORNING CLASS • SEMINARS

Prof. Jean-Marie Pradier Ethnoscenology: New Trends in Interdisciplinary Approaches to Organized Human Performing Practices (OHPP)

17.09 {Monday}: Ethnoscenology: History, definition, methodology for research

18.09 {Tuesday}: Cultural, economic, academic and personal ethnocentrism. The case of nominal ethnocentrism

19.09 {Wednesday}: Toward a combined biological/cultural theory of the body in performance. Epigenesis. The cultural imprint. Emotion and knowledge.

The concept of techniques of the body (Marcel Mauss, Leroi-Gourhan)

20.09 {Thursday}: The role of the body in religious practice. Yuasa Yasuo's proposal for an eastern mind-body theory

21.09 {Friday}: The human being as a visual animal. Case study: the 'Hottentot Venus', Cuvier *versus* François Vaillant

AFTERNOON CLASS • WORKSHOP

Joanna Warsza How to Do Things with Art

{Tuesday and Wednesday}

OPEN LECTURE ▶ 28 September {Friday} 6pm

Prof. Jean-Marie Pradier Jerzy Grotowski: Between Sciences, Art, and Spirituality

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